

A
CATALOGUE

OF

ITALIAN, FLEMISH, SPANISH, DUTCH, FRENCH,
AND ENGLISH

PICTURES;

WHICH HAVE BEEN COLLECTED IN EUROPE AND BROUGHT TO
THIS COUNTRY BY

MR. RICHARD ABRAHAM,

Of New Bond Street, London,

AND ARE

NOW EXHIBITING

AT THE

American Academy of Fine Arts.

NEW YORK:

PRINTED BY CHRISTIAN BROWN,
211 WATER STREET.

1830.

THIS collection will be found to contain some of the choicest specimens of the Masters in their various Schools, and in the finest state of preservation. Also, two splendid Pictures—one of which is the Portrait of the late Mr. West, by Sir Thomas Lawrence, which has been permitted to remain in the room by the Directors of the Academy, to enrich this exhibition—the other is St. John in the Island of Patmos, by Ribera, and is lent from the collection of D. W. Coit, Esq. The whole forming an assemblage worthy of notice.

CATALOGUE.



No. 1. THE INTERIOR OF A CHURCH, BY PETER NEEFS.

Born at Antwerp, A. D. 1570—Died A. D. —, aged — .

This artist was a scholar of Henry Steenwyck the elder. He painted similar subjects to those of his master, in which he acquired much celebrity, representing the interior of Churches and Temples, which he finished with a precision and neatness of pencil that is altogether surprising. His knowledge of perspective was so correct, that he would exhibit in the small space of a Cabinet picture, the most vast and magnificent gothic edifices, in which the beholder is deluded into a belief of the reality and immensity of the space the building represents.

DESCRIPTION.

This little picture which represents the interior of a Church, is painted with all the excellence that characterizes this ingenious Master. The architecture and the various decorations of the Church are designed with the utmost correctness, touched with a delicacy that is inimitable; and by judicious management of the chiar-oscuro he has produced a most lively and pleasing effect. Neefs did not paint figures with that neatness that might be expected; he therefore obtained other artists to introduce them for him, and this specimen is enriched by Gonzarlez's figures, who has no less shown his talents in that branch of the art, than Neefs has in his. The grouping and distribution of the numerous fig-

ures are most admirably managed: they possess the breadth, freedom of touch, and animated character of the portraits of Van Dyck, and are designed with the utmost correctness, the colouring has the freshness, and the drapery the ease that is so admirable in that master. On viewing these inimitable figures, the minute scale on which they are drawn is lost sight of by their assuming the size of life.

This little gem was purchased by Mr. Abraham several years ago, for his private use, but from what collection he does not remember.

2. A GRAND LANDSCAPE.

JACOB RUYSDAEL.

Born at Haerlem A. D. 1636—Died A. D. 1681, aged 45.

It is not known under whom this admirable landscape painter studied, but Houbraken informs us that, although he had given proof of extraordinary ability, at the early age of fourteen, he did not at first follow painting as a profession, but for some years applied himself to the study and practice of surgery. He afterwards lived in habits of intimacy with Nicholas Berghem and he is said to have been advised by that artist to devote his attention entirely to painting. His success warranted the recommendation of his friend, his pictures were purchased with avidity, and he soon became one of the most popular painters of his time. In the pictures of Ruysdael it is evident that he designed every thing from Nature, and he is unusually happy in the selection of it. His trees and broken grounds are of the most pleasing forms, and there is an agreeable freshness in his verdure which is alone peculiar to himself.

The talents of Ruysdael were not confined to Landscapes; he painted sea-pieces with equal success; and his pictures of fresh breezes and gales of wind are equal to the production of any artist who has treated those subjects. The pictures of this captivat-

ing painter are justly held in the highest estimation, and are found in the choicest collections.

DESCRIPTION.

This grand Landscape exhibits an extensive view over a flat country, illumined by a transient gleam of sunshine, beautifully varied with woods, meadows, and corn-fields, and interspersed with churches, cottages, and a windmill. The ruins of an ancient fortification with a surrounding moat bordered with bushy trees, occupy the whole extent of the fore ground. On a bastion on the right, are a shepherd seated, a boy with a dog, and three sheep near him; a few more sheep are seen on the opposite bastion, and a man standing in a breach. This is one of the finest productions of this Master; the touch is remarkably free and spirited, the colouring chaste and clear, and the masses of light and shadow are conducted with a masterly intelligence. The cattle and figures are painted by Adrian Vander Velde.

This picture was formerly in the collection of the Marquis of Marialva from whom it passed to John Smith, Esq. of London, and was purchased by Mr. Abraham at the sale of that gentleman's collection.

3. THE VIRGIN OF THE ROCKS.

LIONARDO DA VINCI.

Born at Florence, A. D. 1452, died A. D. 1519, aged 67.

This illustrious painter, according to Vasari, Carlo Amoretti, and others, received a technical education, and was placed under Andrea Verocchio, a friend of his father, who was an eminent master of design, and possessed a distinguished reputation as a sculptor, an architect and a painter. "The extraordinary faculties of the pupil," says Vasari, "secured the attentive cultivation of the preceptor, and his progress in the art was such, that in a short time he was able to assist his instructor as a coadjutor."

Verocchio having been employed by the monks of St. Salvi at Valombrosa, to paint an altar-piece for their church, representing the baptism of Christ, Lionardo was entrusted to paint the figure of an angel, and performed his task with such beauty and correctness of design, and such felicity of execution, that the rest of the picture was totally eclipsed, and tradition reports that Verocchio was so much mortified at the discomfiture that he relinquished the pencil for ever.

“Lionardo now entered the world with the sanguine expectations of youth, beloved for the grace and urbanity of his manners, and beheld with admiration for the extent and variety of his acquirements. His studies had not been confined to painting.—He was an able architect, had a perfect knowledge of anatomy, was extremely well skilled in mechanics, a master of optics and geometry, and had applied himself thoroughly to the study of nature and her operations. To arts and literature he added the accomplishments of the body. His person was vigorous and finely formed; he was a poet, a skilful musician, and a master of all the favourite exercises. He understood the management of the horse, and was very dexterous in the use of arms. The possession of such extraordinary qualities soon spread his reputation over all Italy.”

After painting some time at Florence, Lodovico Sforza, Duke of Milan, invited him to his court in 1494, where he appointed him director of the academy of painting and architecture, which he had recently revived with additional splendor and encouragement. Lionardo had no sooner, according to Amorette, entered on his office, than “he banished all the gothic principles established by his predecessor Michelino, and introduced the beautiful simplicity and purity of the Grecian and Roman style.

Desirous of rendering the extensive capacity of Lionardo useful as well as ornamental to his state, the Duke of Milan engaged this distinguished engineer in the stupenduous project of conducting the waters of the Adda, from Mortesana, through the Valte-line and the valley of Chiavenna, to the walls of Milan, a distance

of nearly two hundred miles; an enterprise which had hitherto been regarded as impracticable. Lionardo was not insensible of the arduousness of such an undertaking, and, in order to pursue, with greater tranquility, his studies of those branches of philosophy and mathematics which are most applicable to mechanics, he sought retirement at Vaverola, the seat of his friend Francesco Melzi, where he devoted himself to the most profound research into history and antiquity.

He observed how the Ptolemys had conveyed the waters of the Nile through the several parts of Egypt, and how Trajan had opened a commerce with Nicodemia, by rendering navigable the lakes and rivers lying between that city and the sea. The impediments of nature gave way to the daring efforts of genius and science, and he accomplished this immense work, to the astonishment and admiration of all Italy."

In 1503, the Council at Florence, where Lionardo then was, having determined to decorate their chamber with the works of the best masters, Lionardo was appointed to execute one side of it, and Michael Angelo Buonaroti, who was then in his twenty-ninth, year, and whose gigantic powers had already displayed themselves, was fixed on as his competitor, in undertaking the other. Jealousy of each other's ability, excited animosity between them, and the rivalry of these great artists divided Florence into parties, who embittered their disputes, without endeavouring to reconcile their differences.

Raffaello, who had recently left the school of Pietro Perugino, was induced, by the fame of this great contest of their transcendent powers, to visit Florence. "The grace and delicacy of Lionardo's style," says Bryan, "compared with the dry and gothic manner of Perugino, excited the admiration of the young painter, and inspired him with a more modern taste.

As a painter, Lionardo may be regarded as the first who attempted to reconcile minute and elaborate finish with grandeur of idea and dignity of form. He particularly attached himself to the expression of character, and the just delineation of the affections of the mind.

In his compositions, like the painters of antiquity, he was an enemy to confusion, and to avoid it like them he only introduced into his pictures such figures as were essentially necessary to his subject. Although it does not appear that he ever sedulously cultivated an acquaintance with the antique, he distinguished himself by an elevated taste, and a perfectly correct imitation of the models he consulted. To him we are chiefly indebted for the establishment of the principles of the chiar-oscuro, which gave birth to that magical relief, for which his works, and those of his disciples are so peculiarly remarkable."

In 1514 he was invited by Francis I. to visit the court of France; he was received by that monarch with the most flattering attentions; he was however incapable of undertaking any work of importance in consequence of indisposition which lasted five years, during which time he continued to receive the most marked attention of that monarch's esteem, who frequently visited him during his illness, and he is said to have expired in his arms.

DESCRIPTION.

This magnificent work of art, known by the name of the "Virgin of the Rocks," is one of the three pictures of the same subject by the celebrated Lionardo; one is in the Gallery of the Louvre, the second is in the possession of Lord Suffolk, and the third is now submitted to the American Public. In the centre of the picture is the Virgin Mary, on her left hand is the infant Saviour attended by an angel, on her right is St. John resting on one knee and with uplifted hands bending towards the Saviour.

This scene derives a grandeur and solemnity from a sequestered rocky situation which the artist has chosen, and which is so admirably suited to the subject. Da Vinci has in this painting brought every excellence in the art to assist in portraying his sublime and heavenly conceptions.

In the face and figure of the Virgin there is a charm truly irresistible. Dignity, grace, and feminine loveliness cannot fail to strike the most casual observer. The figure of the infant Je-

sus is a truly lovely conception, uniting with the most graceful ease that intelligence, which may well be supposed, adorned the Godlike child. The expression of fond adoration and humility in St. John towards his heavenly master, is perfect; the celestial air which pervades the whole composition is judiciously and forcibly completed by the introduction of the angel. From such an effort of art, it is easy to comprehend the grandeur and sublimity of the man's imagination who feared to trust his pencil in the completion of his greatest work, "The last supper," and died leaving it unfinished.

It is presumed that too much cannot be said upon so magnificent a picture painted by such an illustrious artist; it has been thought, therefore, not out of place to introduce in this catalogue one of the several critiques which have been written upon this picture, by men of acknowledged taste and judgment.

The following is from the London Review of 28th June 1828.

PAINTING OF LIONARDO DA VINCI.

There is a very beautiful picture by Lionardo da Vinci, in the possession of a gentleman at No. 131 New Bond-street, that has excited the most enthusiastic admiration of all who have been fortunate enough to see it. The subject of the picture is "The Virgin of the Rocks." There are two well known paintings on the same subject, and by the same master; the one in the gallery of the Louvre, and the other in the possession of Lord Suffolk; but the three pictures, though resembling each other considerably in the composition and mode of treatment, have each certain trifling peculiarities that prove they are neither of them slavish repetitions. Of the originality of the picture in Bond-street, no person at all acquainted with the style of Lionardo da Vinci, could entertain a moment's doubt.

In the centre of the picture is the figure of the Virgin. There is a divine gentleness and grace in her expression, that cannot be described. To the right is the infant Saviour attended by an angel, whose form is aerial and divine. The holy child is a wonderful conception. It has the meekness, the simplicity, the innocence of an infant, united in an extraordinary manner to the

intelligence of a god. The attitude and expression of St. John are not less beautiful. His little folded hands, his earnest reverential air, his love, humility, and adoration, are full of truth and interest. The scene that is hallowed by this celestial group is admirably appropriate. The solemn surrounding rocks seem formed for the echoes of unearthly sounds. The colouring of the picture is in keeping with the subject: it is chaste, clear, and harmonious.

This splendid work of art was purchased by Thomas Emerson, Esq. from a gentleman in whose family it had been for upwards of a century, and Mr. Abraham purchased it, together with the Adrian Van de Velde "Our Saviour in the garden," from Mr. Emmerson in 1826.

4. A PORTRAIT.

DON DIEGO VELASQUEZ.

Born at Seville A. D. 1594. died A. D. 1660. aged 66.

This distinguished painter of the Spanish school studied under Francesco Herrera the elder, a painter of considerable talents; subsequently he entered the school of Francisco Pacheco under whom he displayed great talents. In 1622 Velasquez left Seville for Spain, where he succeeded in obtaining an introduction to the king, Philip the 4th, who ordered him apartments in the palace, and requested his portrait might be painted which the artist did, and it is said, succeeded beyond his most sanguine expectations; and the cognoscenti joined in giving the palm to Velasquez above all his predecessors. "So complete" adds Bryan "was his triumph, that Olivarez, the king's favorite minister, was directed to inform his inmate, that the Royal person of Philip would in future be intrusted to no other pencil but his." In the year 1648 the king entrusted him with a particular embassy to Pope Innocent X, and also commissioned him to purchase the finest works of art, both statutes and pictures, which he could meet with in Italy, for the Royal collection. On this ex-

pedition he embarked at Malaga, and having landed at Genoa, he passed through Milan, Padua, and from thence to Venice, where he passed some time in reviving his acquaintance with the admirable productions of Titian, Tintoretto, and Paolo Veronese, and had the good fortune to purchase some capital pictures by the Venetian masters. On his arrival at Rome he was received with great favour and distinction by the Pope, and, as the business confided to him afforded him leisure to exercise his professional talents, he was engaged to paint the portrait of Innocent X, and those of several of his cardinals, and the nobility of Rome. The pontiff, in token of his satisfaction, presented him with a gold medal. The Academicians of Rome elected him of their body, and sent his diploma after him to Spain.

DESCRIPTION.

This splendid picture is supposed to be the portrait of one of the Secretaries to Pope Innocent X. The penetrating eye, and shrewd intelligent character of the countenance, are painted to life; on the middle finger of the left hand he supports his cap, while his right hand rests by the thumb in the black vestment which is suspended from his left shoulder. The flesh exhibits in its tints, the delicacy and harmony of Titian, and the masterly manner in which the hands are drawn, cannot fail to excite the admiration of every beholder. This picture is a fine display of this great painter's knowledge of the principles of chiar-oscuro; the splendour of the colouring and correctness of drawing was never surpassed by any master, and it may be regarded as a perfect model of Portrait painting.

5. THE HOLY FAMILY.

ANDREA DEL SARTO.

Born at Florence, A. D. 1488—died 1530, aged 42.

This celebrated painter at an early age was placed with an Engraver to learn that business. In this situation he was noticed

by Giovanni Barile, an artist of little note, under whom he remained for some time; and afterwards entered the school of Pietro di Cosimo. He was, however, more indebted for the cultivation of his talents to his studies from the frescoes of Masaccio and Il Ghirlandajo, and subsequently to the cartoons of Lionardo da Vinci and Michael Angelo Buonaroti, than the lessons of his instructors. On leaving the school of Cosimo, he formed an intimacy with Francesco Bigio who had been a disciple of Mariotto Albertinelli, in conjunction with whom, it is said, he executed some works in the public places at Florence, by which he acquired considerable reputation. Lanzi observes, that his advancement in the art, and his progress from one perfection to another, was not so rapid as that of many other artists, but was gradual and slow from year to year.

Del Sarto possessed an extraordinary talent of imitating and copying the works of other masters, with an accuracy which sometimes deceived even the painters themselves; of this Vasari mentions a very remarkable instance of which he was himself an eye witness.

Raffaello had painted for the Cardinal Giulio de Medici, afterwards Clement VII., the portrait of Leo X. seated between that prelate and Cardinal Rossi, in which the drapery and background were painted by Guilio Romano. Frederick II. Duke of Mantua, passing through Florence to Rome, had seen this picture, and requested Clement VII. to make him a present of it, when the Pope gave directions to Ottavio de Medici to send the portrait to Mantua.

Unwilling to deprive Florence of so interesting a work of art, Ottavio employed Andrea del Sarto to paint an exact copy of it, which was sent to the Duke of Mantua, at the time that Giulio Romano was in his service. No person suspected the deception; even Giulio was himself deceived, and was only convinced of the fact, by Vasari assuring him that he had seen it painted, and by showing him the private mark of Andrea del Sarto.

DESCRIPTION.

This exquisite cabinet picture affords ample proof of the great talents of Del Sarto, imitating the works of the illustrious Raffaele; for it is precisely in the latter style and manner of that master; and has been considered by many good judges to be by that artist, but on a more critical examination the handling of Del Sarto will appear evident in the face of Elizabeth.

The subject represents the Holy Family. The infantile and divine expression of the Saviour, who is seated on the knee of the Virgin is peculiarly attractive; the air and grace of the Virgin and the beauty of her countenance, are finely contrasted with the more marked character and general contour of the aged Elizabeth, who is sitting next to her, supporting the right arm of Christ. The young harbinger of glad tidings, dressed in his coat of camels' hair, rests on his right knee and supports himself by the left hand with his reed cross, to which the Saviour points. The expression of St. John is full of earnest reverence.

St. Joseph is seen on the left of the picture—the back ground is in perfect accordance with the suavity of character and expression which pervades the figures—the group is full of grace—the draperies are judiciously varied, and the colouring is most chaste and rich. This little picture truly represents innocence and happiness.

[From the collection of the late Richard I. D. Ashworth, Esq. of England.]

6. THE MARRIAGE OF ST. CATHERINE.

BERNARDINO LUINI.

Born at Luini, A. D. 1480—Died 1550, aged 70.

This eminent artist was a disciple of Lionardo da Vinci, of whose style he was the most celebrated imitator. It is impossible for one artist to approach nearer to the style of another than Luini does to that of Da Vinci; the same taste in his composi-

tions and design, the same peculiarity and beauty of color and extraordinary relief; and it requires an intimate acquaintance with the works of Lionardo, to discriminate between them. This collection will afford that opportunity to lovers of art, to distinguish the two masters; as it contains a noble specimen of da Vinci, as well as this beautiful cabinet picture of Luini.

DESCRIPTION.

This splendid little picture represents the mystical marriage of St. Catherine, which has been a favourite subject of the painters and their employers. To the first it afforded materials for an agreeable combination of the graces; while the latter not unfrequently encouraged the legendary tale, as tending to excite in the unpractised bosom of a daughter, where the family were numerous, a desire to embrace the seclusion of a cloister. At the first glance, it might be imagined that, through inadvertence, the painter suffered the ring to be placed on a finger of the right hand of the bride; but the biographer of the saint (Antonino) asserts the ceremony to have thus occurred: "The finger and the ring are preserved in the church of St. Catherine in the Strada Guilia of Rome, and are carried in procession annually on the 2d day of May. The Saint was a native of Siena; she suffered martyrdom A. D. 1830, in the thirty-third year of her age."

The most perfect grace and beauty is expressed in the face of St. Catherine, while with virtuous softness she gazes on the infant bridegroom, who is about placing the ring on her finger; the virgin mother, who supports the Saviour and completes the group, possesses all the unobtrusive dignity which characterized her life.

The colouring and the castings of the draperies are little inferior to Da Vinci. The whole possesses a harmony and sweetness which cannot fail to attract the admirers of sacred history.

[From the collection of the late Richard I. D. Ashworth, Esq. of England.]

7. A SEA-PORT.

JOHN LING-ELBACH.

Born at Frankfort, A. D. 1625, died A. D. 1687, aged 62.

According to Bryan, this eminent painter visited Amsterdam when very young, and in 1642, at the age of 17, he visited Paris. A residence of two years in that city, where his works met with admirers, supplied him with means of prosecuting his original project of visiting Italy. He passed six years in Rome; in 1650 he returned to Amsterdam with the studies he had accumulated during his residence in Italy. "His works," he adds, "frequently represent Italian sea-ports, in which he introduced an infinite number of figures, habited according to their different nations, touched with great spirit, and of a character as expressive as varied; he also embellished his pictures with architecture, and the ruins of ancient monuments and statues, he introduced with the happiest effect."

DESCRIPTION.

This Picture corresponds in every respect with Bryan's opinion of this great painter. It represents a Seaport in the Levant, with the remains of an ancient triumphal arch; on the quay, which forms the foreground, are numerous figures in their various costumes and busied in various occupations; vessels and boats within the harbour and in the offing: among the group are Turkish merchants bartering and superintending slaves, and labourers loading a mule with bales of merchandize, while others are lading boats to transport the merchandize to the vessels anchored in the harbour; on the right is seen a negro on a camel descending a hill leading to the shore, where another group of figures surround and are drinking at a fountain.

This is a most highly finished picture; the sky and distances are treated with a strict attention to nature; the colouring is clear and harmonious, and is considered the chef d'oeuvre of this artist,

It was formerly in the collection of Mr. Eycoot, and recently from the collection of M. M. Zachary, of England.

8. A LANDSCAPE AND CATTLE.

KAREL DU JARDYN.

Born at Amstêrdam, A. D. 1640—Died A. D. 1678, aged 38.

This charming painter was a disciple of Nicholas Berghem. With the advantage of such an instructor, his progress was extraordinary; and to perfect himself, he travelled to Italy. After a residence of several years in Rome, he returned to Holland, where his pictures were not less admired than they had been in Italy. The works of Du Jardyn generally exhibited a warmth and brilliancy of atmosphere resembling that of Italy more than Holland; his pictures are always highly wrought, and this beautiful specimen gives ample proof of his great talents.

DESCRIPTION.

It is a small richly composed landscape, with a hilly meadow for the foreground, on which are seen a bull, horse and sheep, with children on the opposite declivity, and a tree on the right; the stump and roots of a tree, behind which is a dog, fills the left of the picture; the sky is clear and sparkling; the landscape spirited and free, and the figures and animals are painted with the truth and finish of Paul Potter.

This little gem adorned the collection of M. M. Zachary, Esq.

9. A SPANISH PEASANT FAMILY.

BARTOLOME ESTEVANMURILLO.

Born at Pilas, near Seville, A. D. 1613—died A. D. 1685, aged 72.

This admirable artist studied under his uncle, Don Juan del Castillo, who was a painter of some eminence and established an academy at Seville. The fame of Velasquez, who was in the height of his reputation, reached Seville, and Murillo conceived the project of visiting Madrid for the purpose of introducing himself to the notice of that distinguished artist, in which he was successful; for it is said that Velasquez not only admitted him into

his academy, but treated him with the greatest kindness and liberality; he procured him the best means of improvement, independent of his own instruction, and obtained for him access to the rich treasures of art deposited in the royal collections. He directed his attention particularly to the works of Titian, Rubens, and Vandyck, and, after a few years' study under such favourable circumstances, with the advantage of the counsels of Velasquez, Murillo returned to Seville, and resumed the practice of his art with alacrity and the most flattering success.

DESCRIPTION.

This magnificent picture represents a Spanish Peasant family; an old woman with spectacles on; her hands on the head of a little boy who is lying on a form before her. She appears to be looking up, surprised at something that has been said by a young man who has just entered the room on the right, while a young female who leans on his shoulder seems to express her displeasure.—The contrast between the aged wrinkled female, and the jocose healthy young man, is managed with peculiar effect; in the foreshortening of the little boy the artist has been most happy, and not less so in the casting of the drapery and the management of the chiar-oscuro. The colouring is equal to any master that ever painted, and the whole possesses a force and excellence which only requires to be seen to be appreciated.

This extraordinary fine work of art lately adorned the collection of Charles B. Plestow, Esq. of England.

10. A LANDSCAPE WITH FIGURES.

MINDERHOUT HOBBEWA.

Born at Haerlem A. D. 1629—Died A. D. 1699, aged 70.

This eminent Landscape painter is said to have had Ruysdael for his master, but certain it is that he studied principally, if not wholly after nature. His grounds are always agreeably

broken, and he was fond of describing slopes, diversified with shrubs, plants, or trees, which conducted the eye to some building, river, grove, or piece of water, and frequently to a delicate remote distance ; every object perspectively contributing to delude the observation to that point.

DESCRIPTION.

In this charming picture, on the right, the artist has introduced his favourite Watermill, the water from which empties itself into a pond where a man is seen angling ; just beyond in the centre of the picture, is a winding road judiciously broken, which to the right leads through a vista across some fields, and terminates on the left with cottages illumined by the sun's rays ; in the foreground on this side is another cottage, and labourers seen passing ; in front of this cottage, is a beautiful cluster of trees. The touch is light, free, and firm, and has a very striking effect by the happy distribution of light and shadow for which this artist is so remarkable ; the colouring is extremely fine ; the airy form and graceful disposition of the clouds are inimitable. This picture has ever ranked a chef d'œuvre of the master ; the works of this artist are uncommonly scarce and pre-eminently esteemed, particularly, when found of the rich and high quality of this brilliant specimen. It is from the collection of the late Richard I. D. Ashworth, Esq. of England.

11. A FLOWER PIECE.

RECARDI.

This Italian artist is a native of Rome, and is now living. It is evident from the few specimens known of this master, that he studied the works of Van Huysen and Van Os.

DESCRIPTION.

This beautiful picture possesses the mellowness and beauty of

colouring of those great painters. The touch is flowing and free, the grouping of the various beautiful flowers is admirably managed. The pictures of this master are held in high esteem and are purchased with avidity.

12. A MAGDALEN READING.

LODOVICO CARACCI.

This fine little cabinet specimen, representing the Magdalen reading in a Landscape, is copied by that admirable artist Lodovico Caracci from the well known picture in the Dresden Gallery by the illustrious Corregio. Ludovico in this picture has most faithfully delineated the just principles upon which the great author of the subject executed his works. There are a number of fine copies from this picture by different artists, and it is presumed that this will not be surpassed, if equalled by any of them.

From the collection of Charles B. Plestow, Esq. England.

13. LANDSCAPE AND FIGURES.

HOBBEEMA.—(*Copy.*)

This picture, though a copy, possesses a great deal of force and beauty, and may with propriety be called the attested memoranda of the profound skill of the master from whose work it was copied.

14. A STAG HUNT.

ABRAHAM HONDIUS.

Born at Rotterdam, A. D. 1638, died A. D. 1695, aged 57.

This great painter's favourite subjects were huntings and animals, which he treated in a masterly style; he also painted con-

flagrations and towns on fire, but his chief excellence was in the representation of dogs, in which few artists have surpassed him.

DESCRIPTION.

This capital picture represents a Stag hunt; the expression of agony in the face of the Stag, which is run down by its furious enemies, is wonderful. The freedom of touch, the excellence of the design, and the beauty of the colouring, is not inferior to Snyder or Rubens.

This Picture was formerly in the collection of Thomas Turner, Esq. of England.

15. THE FINDING OF MOSES.

HERMAN SWANEVELT.

Born at Woerden, A. D. 1620—Died A. D. 1690, aged 70.

According to Huber, this eminent Landscape painter studied under Gerard Douw, whose style he for some time followed.—When he left his master he went to Italy, where he painted Landscapes. On his arrival at Rome he was indefatigable in his studies; he was frequently seen in the most sequestered plains, designing the most interesting views, and the most remarkable vestiges of antiquity in the vicinity of that capital. These studious and solitary promenades procured him the appellation of the Hermit of Italy. In 1640 he became the disciple of Claude Lorraine.

DESCRIPTION.

This little picture represents the finding of Moses; the figures are admirably drawn and highly finished, and the Landscape is painted with the brilliant and glowing effect of Claude.

This little gem was formerly in the collection of Robert Hinley, Esq. of England.

16. A LANDSCAPE AND FIGURES.

DAVID TENIERS, THE YOUNGER.

Born at Antwerp, A. D. 1610, died A. D. 1694, aged 84.

This celebrated painter was the son of an artist, under whom he studied, afterwards under Adriaan Brouwer, and had the advantage of receiving lessons from Rubens in the principles of colouring. Teniers was a constant and faithful follower of Nature; his favourite subjects were village festivals and merry-makings, Flemish fairs and incantations: he displayed a characteristic originality and a naiveté of expression, in which he is unrivalled.

DESCRIPTION.

This little gem is known by the name of the Wood-cutters: in the fore-ground are three men employed about a tree which they have just felled; another figure is standing by who is speaking to those at work, and points to a road on the left. A village is seen in the distance. The pencilling is light and dexterous, the trees are touched with spirit and taste, the sky is light and floating, and there is that silvery charm in the colouring which is so peculiar to the master. This beautiful little cabinet specimen was formerly in the collection of John Webb, Esq., and subsequently in that of Thomas Emmerson, Esq. of England.

17. AN INTERIOR.

DAVID TENIERS, THE YOUNGER.

Born at Antwerp, A. D. 1610—died A. D. 1694, aged 84.

This fine Cabinet picture represents the interior of an apartment, where, at a table, is seated a Doctor, who is examining the contents of a bottle, of which an aged female, who stands near him, appears anxiously waiting to hear his opinion; on the right are three other figures busily engaged in conversation. This picture is touched with great spirit and is in an

agreeable and clear tone of colour; the drawing is correct, and the expression of the countenances is admirable. From the collection of Thomas Emmerson, Esq. of England.

18. THE MAGDALEN IN THE WILDERNESS.

TITIAN.

Born at the castle of Cadore, at Friuli, 1477—died 1576, aged 99.

This distinguished painter was the founder of the true principles of colouring. Having shown an inclination for the art, he was sent by his father at the early age of ten years to Venice, and placed under the protection of his uncle. He is said by Lanzi to have received his first instruction in the art from Sebastiano Zuccati, and was afterwards successively the disciple of Gentile and Giovanni Bellini. As soon as he saw the works of Giorgione, he quitted the tame style which characterized the works of his first instructors, and adopted a bolder outline, greater freedom of hand and a broader effect of light and shadow. In 1496, when he was only eighteen years of age, he was employed in conjunction with Giorgione in an important work, and his portion of the undertaking having been preferred to that of his competitor, served to establish more firmly his growing reputation. In 1550 Titian was invited by Charles the 5th to Bologna, where he painted a portrait of the Emperor; from thence he was invited to the Court of the Duke of Mantua, whose portrait he painted, and his twelve Cæsars for the grand saloon of the palace. In 1548 he went to Rome, where he was lodged in the Belvidere, and painted for the second time, the portrait of Pope Paul the 5th sitting between the Cardinals Farnese and Prince Ottavio. Here he likewise painted his picture of Danæ: it was at this time that Michael Angelo Buonorati paid him a visit, and expressed his admiration of the beauty of the colouring, but lamented that Titian had not studied the antique as accurately as he had nature, in which case

his works would have been inimitable, by uniting the perfection of colouring with correctness of design. He next visited Madrid in 1550, where he remained about three years, during which time he painted several fine pictures and had the honour of being knighted. The Emperor Charles the 5th, it is said, distinguished him also by his personal friendship and frequently visited him when at work; on one occasion the pencil fell out of his hand and Charles took it up, saying as he presented it to the astonished artist, "It becomes Cæsar to serve Titian." Philip 2nd, no less showed his esteem for Titian than his father—he painted several pictures for him, one of the finest of which was the sleeping Venus. Velasco says that when the palace of Pardo was burnt, the King impatiently asked if the Titian Venus had escaped, and being informed that it was safe, he replied, "then every other loss may be supported." His female figures and children, says Bryan, are preferable to those of his men, and he has given them an air of naiveté and ease, which, though not absolutely grace, is nearly allied to it; and it is generally supposed that both N. Poussin and the Sculptor Fiammingo, who excelled in design of infantile beauty, formed their idea of it, by contemplating the works of Titian. As a colourist he stands unrivalled—no painter has viewed nature with so chaste an eye—his tones are so subtilely melted as to leave no intimation of the colours which were on his palette; it is in this respect that his system of colouring differs so materially from that of Reubens who was accustomed to place his colours, one near the other, with a slight blending of the tints: he observed that in nature every object differed in the strength of its tints, and the depth of its shadows; hence, as Mengs remarks, in imitating nature, he took the prevalent for the whole, and represented his fleshy tones, chiefly composed of demi-tints, totally by demy-tints, and divested of demi-tints those passages in which few were discernable in nature; by these means he arrived at an indiscribable degree of perfection of colouring which approaches to illusion.

DESCRIPTION.

This picture represents the Magdalen in the wilderness in the attitude of supplication. The expression of her countenance is a wonderful effort; resignation, penitence, and devotion, are most exquisitely portrayed. The right hand is fervently pressing on her breast; with her left she supports a piece of drapery, which encircles the left arm and passes through the hand, at the same time compressing her beautiful hair which flows most gracefully and envelopes her person. The drawing of the whole figure, particularly the arms and hands are admirable; the piece of drapery around the arm, and the small urn in the foreground on the right are inimitably painted; the dark back ground which is so appropriate to the figure, added to the skilful treatment of the chiar-oscuro, and extraordinary beautiful colouring, gives a harmony to the whole which is impossible to describe.

This splendid picture is from the collection of the late Richard I. D. Ashworth, Esq. of England.

19 ST. JOHN THE EVANGELIST.

JOSEF RIBERA CALLED IL. SPRAGNOLETTO.

Born at Xatavia, in Valencia, A. D. 1589, died 1656, aged 67.

This eminent painter was placed as a student with Francisco Ribalta under whom he remained a few years, but before he was sixteen years of age he visited Italy in search of improvement. In 1606 he saw the works of Michael Angelo Caravaggio, who had at that time taken refuge in Naples to avoid the consequences of a homicide he had committed in Rome. The powerful and effective style of that painter, had particular attraction for Ribera, who paid his court to Caravaggio with so much address, that he favored him with his instructions during his residence at Naples. The progress of the young Spaniard was remarkable, and his early productions were so much admired that he acquired the appellation of Il Spagnoletto. His genius led him to

paint gloomy and austere subjects, which were peculiarly acceptable to the Neapolitans and Spaniards, such as Hermits and Saints, emaciated by abstinence and severity; he also selected for the subjects of his pictures, images of savage greatness, and terrific sublimity. These subjects he treated with fidelity and with a correctness of design, which might serve as a study for the anatomist.

DESCRIPTION.

This extraordinary fine picture represents St. John in the island of Patmos, where he wrote his book of Revelations. The subject is taken from the 1st chapter of the Revelations of St. John. "I, John, was in the Isle of Patmos for the word of God and the testimony of Jesus Christ. I was in the Spirit on the Lord's day, and heard behind me a great voice, as of a trumpet, saying I am Alpha and Omega, the first and the last; and what thou seest, write in a book, and send it unto the seven churches which are in Asia.

And I turned to see the voice that spake with me."

The forcible and sublime expression exhibited in the countenance of St. John, who is represented as turning towards the skies from whence the voice proceeds is indescribable; which, added to the correct anatomy, the skilful management of the chiar-oscuro, and the powerful, yet chaste colouring, must impress every one who views the picture with amazement and awe. This splendid work of art is lent from the collection of D. W. Coit, Esq. and was purchased during his residence at Lima in Peru.

20. SHEEP IN A LANDSCAPE.

ADRIAN VAN DE VELDE.

Born at Amsterdam, A. D. 1639, died 1672, aged 33.

This beautiful little cabinet gem represents two sheep lying down in a landscape under a tree, on the opposite side of which the herdsman is seen reclining, apparently asleep: this is a most highly finished specimen of this great and much esteemed master,

and possesses all that beauty of colouring and exquisite touch for which he is so remarkable.

21. SHEEP IN A LANDSCAPE.

ADRIAN VAN DE VELDE.

The companion picture to the preceding, equally fine.

These two little gems were formerly in the collection of Joseph Barchard, Esq. and purchased at that gentleman's sale, at Mr. Christie's Rooms, 6th of May, 1826, by Thos. Emerson Esq. of whom Mr. Abraham subsequently purchased them.

22. LANDSCAPE AND CATTLE.

PHILIP JAMES DE LOUTHERBOURG.

Born at Strasburg, A. D. 1734. Died A. D. 1812, aged 78.

This charming painter was instructed in the first elements of the art by Francis Casanova, a painter of battles : subsequently he studied the inimitable works of Nicholas Berghem. The productions of Louthembourg were universally admired, and in 1763 he became a member of the Academy at Paris, but shortly after he quitted France for London, where he passed the remainder of his life.

DESCRIPTION.

In this fine specimen which represents Early Morning, a herdsman accompanied by a female riding, is seen driving cattle, sheep, and goats through a beautiful, and richly cultivated landscape. In the management of this little picture, Louthembourg has portrayed all the excellence in the art of landscape painting. The natural effect of the sun, the delicate gradation of the aerial perspective, the beauty and mellowness of the sky, the free and exquisite touch, and the natural and delightful tone of colouring is not inferior to Both, or Berghem.

23 LANDSCAPE AND FIGURES.

PHILIP JAMES DE LOUTHERBOURG.

Companion picture to the preceding.—Equally fine.

These two beautiful little cabinet pictures were purchased by Thomas Turner, Esq. at the sale of Lord Berwick's collection at Phillip's Rooms, A. D. 1824, from whom Mr. Abraham purchased them in 1826.

24. FRUIT PIECE.

OTTMAN ELLIGER.

Born at Gottenburg, A. D. 1633—died A. D. 1705, aged 72.

This extraordinary clever painter at an early period of his life went to Antwerp, where he became a scholar of Daniel Segers, he painted flowers and fruit in the highly finished style of his master. His pictures are very scarce, being principally confined to the best collections in Germany.

DESCRIPTION.

This Picture represents Fruit, Corn, and Flowers, painted in the form of a Garland, with an innumerable variety of insects: this is a most exquisitely painted picture, the representation of the various objects are truly natural: on the left of the picture is seen a cunning mouse feasting himself on the delicious fruit; the exquisite pencilling, the richness and splendour of the colouring, and the skilful management of the chiar-oscuro are equal to the productions of Rubens or Snyder, while the finish is not surpassed by Van Huysen.

The name of the artist with the date 1664 is on the right hand corner at the bottom of the picture.

25. A DUTCH SCHOOL.

RENIER BRAKENBURG.

Born at Haerlem, A. D. 1649, died A. D. —, aged—

This clever master studied under Mommers, a landscape painter, but he afterwards became a disciple of Bernard Schendel whose style was more suited to his genius. He painted similar to those of his master, representing merry-makings, and drunken assemblies, which are ingeniously composed, and well coloured. He had the felicity, like Teniers, of imitating different masters; and like that great artist, he took great care in all such subjects to retain his own handling, but so disguised, as to give all the effect and manner of the master, whose style he was portraying, which this little picture amply proves.

DESCRIPTION.

It represents the Interior of a School: the expressions of the various countenances are admirable, particularly that of the master, who is threatening a little girl who appears to have been brought, reluctantly, by her mother to school. It is painted with all the truth and finish of Jan Steen, whose style Brakenburg intended it should represent.

26. INTERIOR OF AN APARTMENT.

RENIER BRAKENBURG.

The companion picture to the preceding. It represents the interior of an apartment with figures smoking and drinking, while a female is grating sugar to mix with a cordial; in the front of the table near her is a child, and in the foreground on the left is a dog. The picture is painted with infinite skill, and in the style of that inimitable master Peter De Hooge.

This pair of pictures are from the collection of Charles Harrington, Esq. of England.

27. AN ITALIAN PICTURE.

BARTOLLOMEO SHIDONI.

Born at Modena, A. D. 1560—died 1616, aged 56.

This captivating painter studied in the Caracci school, and, subsequently, the works of Raffaele, Corregio and Parmigiano, particularly those of Corregio. His management of the chiar-oscuro, exhibits the breath and intelligence of that admirable painter, and his colouring partakes of the purity which distinguished those great men whose works he so successfully studied. The pictures of this master are very scarce, held in high estimation, and are very valuable.

DESCRIPTION.

This splendid picture is a group, composed of the Virgin Mary, the infant Saviour, St. John, and an Angel who is presenting the Saviour a Bird. The expression of dread in the countenance of the holy child, who clings to the drapery which passes over the head and shoulders of the Virgin is truly natural, and is beautifully contrasted with that of St. John, who is seen patting and playing with the bird. The parental affection expressed in the face of the virgin Mother is inimitable, while she is encouraging her infant to become familiar with the object of his fear. In the foreground, near the feet of the Angel, the artist has judiciously introduced a Book, upon which is placed a white Vase, that gives a depth and force to the whole composition. The beauty of the colouring, and the grandeur of the design, will vie with the productions of Parmigiano.

This picture adorned the collection of Charles Wade, Esq. of Enland.

28. HEAD OF A MADONNA.

SASSOFERRATO.

Born near Urbino, A. D. 1605—died A. D. 1685, aged 80.

This artist studied the works of Guido, Albano, Baroccio and Raffaello. His subjects generally represent the Virgin and infant Christ, and he seldom has more than two figures in his pictures.

DESCRIPTION.

This beautiful head of the Madonna possesses great sweetness of expression. The drapery is cast in a masterly style, and the colouring is very pleasing and not unlike to Guido.

29. A MERRY-MAKING.

ISAAC VAN OSTADE.

Born at Lubeck, A. D. 1617—died A. D. 1650, aged 33.

This clever painter was brother to Adrian Van Ostade, under whom he studied. Although he did not equal his instructor, yet he was an artist of no ordinary talents, and his pictures are highly esteemed. He painted similar subjects to those of his brother Adrian, and touched them in a very masterly manner, particularly his exteriors.

DESCRIPTION.

This little picture is an excellent example of his abilities. It represents peasants dancing in front of a village public house. In painting this picture, the artist has given the most lively and natural expression to the various characters. The colouring is rich, clear and glowing, and the landscape is touched with great spirit, and at the same time with a light and delicate pencil.

From the collection of J. Taylor, Esq. of England.

30. A PASTORAL SCENE.

ANTHONY WATTEAU.

Born at Valenciennes, A. D. 1684—Died A. D. 1721, aged 37.

This eminent painter studied under Claude Gillot, an artist who had acquired some celebrity as a painter of grotesques and subjects from the fable; but Watteau soon surpassed his instructor, and then studied the splendid works of Rubens, from which he acquired an admirable system of colouring, in which he may be said to have excelled every painter of his country. He painted balls, masquerades, gallant and pastoral subjects, in a style which has given rise to a host of imitators, without producing a rival. Lord Orford observes, that he painted imaginary nymphs and swains, and described a kind of impossible pastoral, a rural life, led by those opposites of rural simplicity, people of rank and fashion. Watteau's shepherdesses, nay, his very sheep are coquettes; yet he avoided the glare and clinquant of his countrymen; and though he fell short of the dignified grace of the Italians, there is an easy air in his figures, and that more familiar species of the graceful which we call genteel."

DESCRIPTION.

This beautiful little cabinet specimen, may be regarded as the chef d'œuvre of this inimitable painter. It represents a pastoral scene, such as Lord Orford so admirably describes. The figures are designed with finesse, and have the suppleness of nature. The colouring is fresh and splendid, and the tenderness of the carnations are equally admirable; and it may be said, that in this picture the national taste of the French prevails.

This little gem is from the collection of the late Richard I. D. Ashworth, Esq. of England.

31. LANDSCAPES AND FIGURES.

J. VAN STRY.

This admirable artist, who is a native of Haerlem, and is now living, has studied the works of the celebrated A. Cupy.

DESCRIPTION.

A small upright landscape, in which an equestrian figure is seen riding through a gate, held open by a child, whose mother is close by with an infant in her arms, while the father is soliciting alms from a gentleman passing through. On the left are some sheep grazing, and on the right is a cottage. The whole is touched with a great freedom and spirit, and the colouring is clear and mellow.

From the collection of I. Johnson, Esq. of England.

32. VIEW OF DIEPPE HARBOUR.

JOHN WILSON.

This artist is a native of London, and is a painter of marine views.

DESCRIPTION.

This little picture represents a view of Dieppe Harbour at low water, it is painted with a free and flowing pencil, and in a pleasing and clear tone of colour.

33. LANDSCAPE, BUILDINGS AND FIGURES.

ZAMPIERRI, CALLED DOMENICHINO.

Born at Bologna, A. D. 1581, died A. D. 1641, aged 60.

This admirable master painted History and Landscapes, and was excelled by no artist of his time. This beautiful and clas-

sical little picture is an undoubted specimen of this master, and is painted with great skill.

34. A FULL LENGTH PORTRAIT.

SIR THOMAS LAWRENCE.

This admirable portrait painter was a native of England, and was chosen President of the Royal Academy in London, immediately after the death of Mr. West, which place of distinction he filled until his death, which lately happened. In his particular branch of the art he was surpassed by no artist of his time.

DESCRIPTION.

A full length and faithful portrait of the illustrious Benjamin West, who was so justly ranked the first historical painter of the age. Sir Thomas in painting this portrait has no less shown his talent in portrait painting, than did Mr. West in the higher walk of the art.

This splendid picture has been permitted by the Directors of the American Academy of Fine Arts to remain in the room to enrich this exhibition.

35. OUR SAVIOUR IN THE GARDEN OF GETHSEMANE.

ADRIAN VAN DE VELDE.

Born at Amsterdam, in 1639—Died 1672, aged 33.

This admirable artist was placed under John Wynants, the landscape painter, who was one of the ablest of his time; under whom he made so extraordinary a progress that it surprised his instructor. Wynants educated his pupil in the system he had himself pursued, of studying every thing from nature. Van de Velde passed the greater part of the day in the fields, de-

signing every thing that was essential to his pursuits ; and he was soon convinced that in the particular branch of the art to which he devoted himself, the conceptions of the happiest and most inventive genius, fall short of the abundance, the variety, and the truth which the study of nature affords. He did not however confine himself to Landscape and Animals; he drew from the model, and became a correct designer of the human figure.

Although Adrian Van de Velde was brought up in the school of a landscape painter, and had not the advantage of a regular education in the higher walk of historic painting, yet such was the extent of his genius and the variety of his powers, that he acquired considerable reputation by an altar piece he painted for the Roman Catholick Church at Amsterdam, representing the taking down from the Cross ; he has also painted several historical subjects taken from the life of Christ, of which this grand picture is one.

DESCRIPTION.

The subject is Our Saviour praying in the garden of Gethsemane. The artist has chosen the time when the angel appears to comfort and strengthen him during his sorrows ; “ yet they overwhelmed him and threw him into an agony, upon which he still continued to pray more earnestly,” in these words, “ O my Father, if this cup may not pass away from me except I drink it, thy will be done.” On the left of the picture, the three disciples whom their master left to watch, are seen sleeping ; in the distance, the soldiers are entering the garden to arrest our Saviour, headed by the treacherous Judas. The group is illumined partially by the light of the moon, and partly by the lighted torches which are borne by some of their party, producing a different and extraordinary effect ; from the figure of the angel who is supporting the Redeemer, emanates a splendour which reflects on Christ, that rivals the light of the sun. The colour is in harmony with the subject ; the expression in the

countenance of the Saviour, is such as could only result from the most pathetic imagination; it exhibits all the divinity which sacred history designates in the person of the Redeemer; no sorrow was ever more deeply delineated—the eyes are suffused with tears, yet the divine beauty of the visage is not disturbed, nor its majesty impaired—meekness and resignation are truly characterized, but it is a meekness that does not detract from dignity; and a resignation that has no connexion with despair; a look of celestial complacency and benevolence which seems to triumph over pain and sorrow, illumines the whole visage, and affects the beholder with the most irresistible emotions. From the collection of Thomas Emmerson, Esq. of England.

36. TIGERS IN A CAVE.

TOWNE.

This clever artist is a native of England and is now living. His pictures, which generally represent animals are highly esteemed, and produce liberal prices.

DESCRIPTION.

This Picture is a fair example of his talents; it represents three Tigers in a cave: the light which is cleverly diffused through the picture is introduced from the top; the colouring is remarkably good and the touch free and spirited.

37. LANDSCAPE. CATTLE AND FIGURES.

LE BRUN.

This pleasing artist is a native of France, and is believed to be now living. The subjects of his pictures are Landscapes and Cattle; he is called the French Paul Potter, from his having studied the works and painted many of his pictures after the style of that great master.

DESCRIPTION.

This is a very pleasing little landscape; in the fore-ground, on the bank of a river is a group of three figures; just beyond on the right, is a cottage and two cows sheltered by a tree, a little to the left is another cow, and a female carrying a pail of water which she has just taken from the river; on the extreme left is an old tower built of bricks, painted with all the minuteness of Vander Heyden; every brick might be counted, the effect of the sun dispersing the dark clouds after a shower of rain, is admirably managed; the picture throughout is highly finished and in a clear tone of colour.

38. LANDSCAPE AND CATTLE.

WILLIAM VAN ROMEYN.

This clever artist was doubtless a native of Holland, and is supposed to have studied under Karel du Jardyn, but it is not positively known who was his master: his pictures are frequently met with in good collections, and partake of the style of the great cattle and landscape painter, Du Jardyn.

DESCRIPTION.

This is a rich landscape with a hilly meadow for the fore-ground, on which is a group of sheep and cattle, with a second group of sheep and goats on the opposite declivity; on the left of the picture is a woman, a boy, and an ass laden descending a hill; the herbs in the foreground are painted with delicacy and truth, and the general tone and effect of the landscape is remarkably good. This picture was highly prized by its late possessor, J. Johnson, Esq. of England.

39. A PORTRAIT.

WILLIAM DOBSON.

Born in London, 1610, died in 1646, aged 36.

This painter, whom king Charles I. styled the English Titoretto, studied under Robert Peake a portrait painter; from this master's instruction he was not likely to profit much; but he procured him the means of studying some of Titian and Vandyck's splendid works, by which he acquired an excellent principle of colouring and great freedom of hand. On leaving his master, Dobson appears to have lived in indigence and obscurity, until Vandyck passing a shop on Snowhill, London, perceived a picture exposed to sale in the window, which had sufficient merit to excite his curiosity to discover the painter, whom he found at work in a miserable garret: the well known liberality of Vandyck soon relieved him from his wretched situation; he afterwards introduced him to the king, and zealously recommended him to his majesty's protection. On the death of this great artist, Dobson was appointed sergeant painter to the king, whom he accompanied to Oxford, where he painted his portrait, that of Prince Rupert, and several of the nobility.

DESCRIPTION.

This splendid portrait of Charles I. is painted in the best time of the master, and is considered to be a most faithful likeness of that most amiable prince; he has been most happy in the correct expression of the eye, and not less so in giving that melancholy cast of countenance which is said to have characterized this unfortunate monarch. For truth and purity of colouring, for the delicacy and fineness of the touch, this picture will vie with the works of Vandyck.

40. A HEAD.

SPAGNOLETTO.

Born at Xativa in Valencia, in 1589, died in 1656, aged 67.

The head of St. Peter. This is one of the finest productions of this great master; in drawing, it possesses the grandeur of Michael Angelo, in colouring, the warmth and beauty of Titian, and in touch, the force and effect of Guido. This picture is from the collection of Thomas Emmerson, Esq. of England.

41. THE VIRGIN AND CHILD.

ANTHONY STELLA.

Born at Lyons in 1630, died in 1682, aged 52.

This artist was instructed by his uncle, and became a reputable painter and a member of the Royal Academy at Paris.

DESCRIPTION.

This little picture is a beautiful specimen of the master, the subject of which is the Virgin and Child; there is a sweet expression in the face of the Virgin, and is painted with a delicate pencil; the casting of the drapery is cleverly managed, and the colouring is remarkably good. From the collection of John B. Bastede, Esq. of England.

42. DEAD BIRDS.

WILLIAM VAN AELST.

Born at Delft in 1620, died 1679, aged 59.

This ingenious painter was a nephew of Evert Van Aelst, by whom he was instructed in the art. His pictures, like those of his uncle, represent dead game and still life. They are, however, much more neatly finished, and are even more preciously wrought up than the highly valued works of Weeninix.

DESCRIPTION.

This little picture is a fine specimen of the master. A group of dead birds placed on a marble slab. It is painted with a flowing and clear pencil ; and the colouring is not inferior to Weenix. The name of the artist is in the left corner of the picture, and bears the date of 1665.

43. DEAD BIRDS.

WILLIAM VAN AELST.

The companion to the preceding picture—equally fine.

This pair of pictures are from the collection of R. Artis, Esq. of England.

44. BOORS FIGHTING.

ADRIAN BROUWER.

Born at Haerlem, in 1608, died 1640, aged 32.

This extraordinary artist was a pupil of Francis Hals, an eminent painter at Haerlem, at the same time that Adrian Van Ostade was studying under that master, who advised Brouwer to escape from the tyranny and injustice which he had to bear with from his instructor, which he soon effected, and took refuge at Amsterdam. Bryan relates the following anecdote, in which this fine specimen of Brouwer is mentioned: “ In a few days after Brouwer had arrived at Amsterdam, having escaped from the tyranny of his instructor, Francis Hals, he painted a picture of boors fighting, which he gave to the master of the inn where he lodged, requesting him to endeavour to dispose of it for him. The host returned in a short time, and presented the painter with a hundred ducats, which he had received for the picture. The astonishment of Brouwer was extreme ; with difficulty he could persuade himself that it was not a dream. Instead of

producing in him the effect that might have been expected, of stimulating him to an industrious exertion of those abilities which promised him both fortune and reputation, it unfortunately furnished him with the means of indulging his natural propensity for prodigality and intemperance; he took leave of his host, who saw no more of him for ten days; and on being asked, on his return, concerning his money, he cheerfully replied, "thank heaven, I am disencumbered of it, and I feel myself more at liberty."

DESCRIPTION.

This little picture represents the inside of a shed, in front of a house, where a group of three figures are fighting over a barrel: just behind, another figure is seen driving his companion out of the door. On the right, a man is advancing towards the group with a pitcher, which as it might be supposed, he had gone to replenish with ale. At the door of the house, is an old woman, who is calmly looking on, indicating the frequent occurrence of such scenes. The accessories are most judiciously placed, which much contributes to the perfection of the whole. There is all the exquisite truth, life and character, in this specimen, for which this artist was so remarkable, and so justly admired. The colouring is clear and brilliant; and the management of the chiar-oscuro is equal to Ostade.

This little picture is from the collection of Richard Artis, Esq. of England, and has been handed down as the identical picture alluded to in the anecdote above quoted.

45. SMUGGLERS.

DE KONINGH.

Born in Amsterdam, in —, died 1828, aged —.

This admirable painter studied the works of Cuyp and Rembrandt, and his pictures partake of that beauty of colouring and force of effect of those great masters. This little picture is

known by the name of *The Smugglers*. It represents a boat of figures rowing into a cove towards which one of the men is pointing, for the purpose of landing their contraband merchandize; on the opposite bank of the river are some cows grazing, beyond which in the extreme left is a Windmill: the richness of colouring and the intelligence of light and shadow which is produced in this picture, is little inferior to Rembrandt; while the broad facile and crisp touch resembles that of Cuyp. It may be considered one of the best specimens of this much esteemed artist. From the collection of I. Taylor, Esq. of England.

46. THE HOLY FAMILY.

PELLEGRINO TIBALDI.

Born at Bologna, 1527, died 1600, aged 73.

According to Zanotti, this eminent artist was a disciple of Bartolomeo Ramenghi, and distinguished himself as an architect as well as a painter: his principal studies at Bologna were from the works of Giorgio Vassari. In 1547 he went to Rome, where the works of Michael Angelo and Raffaele were the particular objects of his attention. His compositions partake of the grandeur of Michael Angelo, and the sweetness and grace of Raffaele, which will be observed in this fine specimen of the master

DESCRIPTION.

This picture represents the Virgin Mary with the infant Saviour on her knee, to whom St. John is presenting a basket of fruit. St. Joseph stands behind, looking over the right shoulder of the Virgin, with affectionate admiration towards St. John. The composition is sublime, the figures are models of correctness, and designed in a free and masterly style, with great attention to truth and nature: the colouring is chaste and rich, and the chiar-oscuro is treated with the greatest skill.

47. A SNOW SCENE.

PHILIP WOUVERMANS.

Born at Haerlem, in 1620, died in 1668, aged 48.

This charming painter received his first instructions from his father a painter of little celebrity, and afterwards studied under John Wynants; his progress in the art was so rapid that it became a matter of surprise to every person who knew him. From his indigent circumstances he was prevented leaving his native place, notwithstanding his works possessed every excellence that could be wished for.

DESCRIPTION.

This little specimen of landscape will afford a great proof of his talents: the truly natural effect of a snow scene is admirably managed. In the centre of the picture is a figure driving an Antelope attached to a sledge: on the right a second figure is seen coming out of the wood driving with great speed another of these beautiful animals. The touch, though fine, is exquisite, and possesses all that high finish for which he is so celebrated. The figures are drawn with the correctness of nature, and the sky is in perfect keeping with the rest of the picture. It formerly adorned the collection of Richard Artis, Esq. of England.

48. AN ITALIAN LANDSCAPE.

CLAUDE DE LORRAINE.

Born at Lorraine in 1600, died in 1682, aged 82.

It is recorded of Claude that, from an early period of his career, his talents were so universally appreciated, that he was unable by the most unremitting application to his art, during the course of long protracted life, to satisfy the desire to possess his productions. Of this, more than any other painter that ever lived, it might be said, that he dipped his pencil in the rainbow, and

transferred its magic hues, in all their endless variety of combination, to his canvas. He gave to water its depth, its coolness, its lustre, and its transparency; he represented the due gradations of vapour in his distances; he distinguished by characteristic touches the different hours of the day, and was the first, and perhaps the last, who may be said to have painted air: to this perfection in colouring, he joined more perfect knowledge of linear perspective, than was perhaps ever possessed by any other artist. The different plains of his landscapes come forward or recede with a truth of effect bordering on illusion; every object keeps its just place, every thing appears reality.

A late Italian writer observes, that a large Landscape of Poussin or Salvator, is seen in half the time that is required to examine the beauties of even a small picture by Claude. "The latter," he adds, "amuses the spectator in a hundred different ways; it leads his eye through so many channels, whether by land or water, and calls his attention to so many objects worthy of remark, that he feels, as it were, obliged, as when actually travelling, to stop occasionally to take breath; it opens to his view, so great an extent of distant country, that he almost anticipates the fatigue of a long journey." *Lanzi*.—It may be added that the near objects of his pictures are not less worthy of praise; the leafage of his trees possesses all the lightness and variety of nature, and the herbs in his foregrounds are finished with delicacy and truth.

DESCRIPTION.

This picture which is one of the most choice productions of this justly esteemed master, represents Early Morning; the sun just dispersing the dew; in the foreground, on the bank of a river is a goatherd tuning his reed to a herd of goats, on the opposite side is seen a herdsman driving cattle down a declivity, on the right of which, in the middle distance, is a view of Tivoli.

The easy and picturesque manner in which the river winds

through a highly cultivated country, is truly poetical. The introduction of a rustic bridge which crosses the river, has a most happy effect, beyond which in the extreme distance is a view of the sea; several small vessels are interspersed, which complete the perspective, and carries the eye over an immense space. This picture was painted for Palermo in 1647, and will be found in the *Liber Veritatis*, No. 172. It lately adorned the collection of Charles B. Plestow, of England.

49. THE ADORATION.

RAFFAELLE SANZIO DE URBINO.

Born at Urbino in 1483, died in 1520, aged 37.

This illustrious artist, has, by the general approbation of mankind, been styled the prince of painters, and is universally acknowledged to have possessed a greater combination of the higher excellencies of the art than has fallen to the lot of any other individual.

According to Bryan it appears he was the son of Giovanni Sanzio, a painter of little celebrity. After being instructed in the first elements of the art, by his father, he was sent to Perugia, where he became a disciple of Pietro Vanucci, called Perugino, whose works were at that time held in high estimation. Mengs considered it fortunate for the fame of Raffaele that he was born at an era which he ingeniously denominates “the innocence of the art, and before it had been debauched by affectation and manner.” The powers of this sublime artist, did not, like those of Michael Angelo Buonarroti, blaze forth at once to the astonishment of the world; his progress from his commencement under Perugino, to the pinnacle of greatness, to which he subsequently soared, would doubtless be interesting; and it is to be regretted that the limits of this catalogue will not all allow of entering into detail; but the reader is respectfully referred to Pilkington, in whose work he will find an elaborate account of this great artist.

DESCRIPTION.

This sublime little cabinet gem, represents the Adoration to our Saviour, of the Virgin Mary, St. Joseph, and St. John, attended by two angels, who complete this admirable group, in a landscape. In the foreground, is the young Redeemer resting on a pillow; a portion of the drapery which adorns the Virgin, who is kneeling in the centre of the picture, forms his bed; on the left is St. Joseph, on the right just above the Saviour is the young St. John, beyond whom are two heavenly messengers.

The expression of the Virgin mother of our Saviour, is full of sweetness, and grace; while St. John on bended knee, and with uplifted hands, seems to lisp his infant praises to him who was to be the joy of all nations." The expression of St. Joseph as well as that of the angels, is no less admirable. The unaffected gracefulness, which reigns throughout this little picture, and especially the exquisite beauty of the thought and expression, combine to justify its being ranked among the happiest effusions of its author, in his Perugino, or first manner.

This valuable work graced the collection of Thomas Emmermerson, Esq. of England, where it was much admired. The late Sir Thomas Lawrence pronounced it to be one of Raffaele's finest productions in his Perugino style.

50. THE BAPTISM OF OUR SAVIOUR.

LODOVICO CARACCI.

Born at Bologna in 1555—died in 1619, aged 64.

This great painter studied in the school of Prospero Fontana. Having derived all the improvement he could from the works of art in his native place, he visited Venice, where he studied the works of Titian and Tintoretto—at Florence, Andrea Del Sarto, and at Parma, made his principal studies from the sublime productions of Corregio: he afterwards returned to Bologna.

At this period the art had fallen into some degree of decadence, and it was by the powers and energy of Lodovico, assisted by his relatives Agostino and Annibale, that it was rescued from a state of languor and debility, which threatened its entire annihilation, and placed on that proud and transcendent elevation to which they raised it. This reform was not, however, effected without much opposition. It is said that all the Painters of Bologna formed a league against the new style of the Caracci: at length, however, the extraordinary merit of their productions triumphed over cabal, and they succeeded in establishing that celebrated Academy, in which the talents of Domenichino, Guido, Albano, and other able disciples were elicited.

DESCRIPTION.

Ludovico, has, in this picture, which represents the Baptism of our Saviour, by St. John, in the river Jordan, fully realized the opinions given of his great talents by many of the best judges in the art, "as that which approaches nearest to perfection." "His breadth of light and shadow," says Sir Joshua Reynolds, "the simplicity of his colouring, and the solemn effect of that twilight that seems diffused over his pictures, is better suited to the grave and dignified subjects he generally treated, than the more artificial brilliancy of sunshine, which enlightens the pictures of Titian." This sublime work of art cannot fail to delight: the expression of the angel holding the mantle towards Christ, equalling that of Corregio, the meekness and grace of the Saviour, the dignity of St. John, and the grouping of the angels above, is perfect.

This splendid picture was formerly in the collection of the late Richard I. D. Ashworth, Esq. of England.

51. A FINISHED SKETCH.

GIOVANNI BATISTA TIEPOLO.

Born at Venice in 1697—died 1770, aged 73.

This great artist is recorded to have been one of the last

eminent painters of the Venetian school. He was a scholar of Gregorio Lazzarni, whose carefully studied style was an useful check to the natural impetuosity of his genius; he also painted in the manner of Batista Piazzetta, though in a clearer and more lively tone of colouring. He afterwards studied with success the works of Paolo Veronese; he approached that distinguished painter in the airs and turn of his figures, in the splendor of his colouring, and in the breadth of his light and shadow. He was subsequently invited to Spain, where he painted several splendid frescoes for the palace of Madrid, which were so gradually executed and so much admired, that they excited the jealousy of Mengs, the popular court painter, who was then in the height of his celebrity. Of these pictures an elaborate description will be found in Mr. Cumberland's Catalogue of the collection in the palaces of the king of Spain.

DESCRIPTION.

This beautiful cabinet specimen represents the presentation of banners, after a conquest, to one of the Roman Emperors, who is seated on his throne under a triumphal arch, the grouping of the figures on each side of which, is admirable; the foreshortening of the two musicians in the foreground is inimitable; the drawing is perfect, the casting of the draperies, the grandeur of the colouring, the distribution of the lights and shadows, and the bold, free, and spirited pencilling is not inferior to P. Veronese.

This beautiful picture adorned the collection of J. Taylor, Esq. of England.

52. HEAD OF AN ANGEL.

RAFFAELLE.

Born at Urbino, in 1483, died in 1520, aged 37.

This little gem is painted in the master's second style, after he left the school of Perugino, and possesses all that celestial

beauty, modesty, and grace, which characterises the works of this illustrious artist: it cannot fail to captivate the eye on the first glance.

This beautiful little picture was highly prized by the late Richard I. D. Ashworth, Esq. of England, whose collection it adorned for several years.

53. AN INTERIOR BY CANDLELIGHT.

GODFREY SCHALCKEN.

Born at Dort in 1643, died in 1706, aged 63.

This painter studied under Solomon Van Hoogstraten, and afterwards became a scholar of Gerard Douw, under whom he acquired great delicacy of finishing, and a competent acquaintance with the principles of light and shadow; he remained under the tuition of that master until he had established a reputation by painting small pictures of domestic scenes, chiefly represented by candlelight, subjects which his instructor has treated with such distinguished success. On leaving the school of Douw he attempted for some time to aggrandize his style by studying the works of Rembrandt; but despairing to equal the vigorous touch and magical effect of that extraordinary artist, he pursued his first principles, and his pictures were sought after with avidity.

DESCRIPTION.

This little picture represents the interior of an apartment, with three figures at a table. The female is asleep in her chair, while one of her male companions is playing off a joke, by placing his segar to her nose; the other has just risen from his seat for the purpose of lighting his pipe by the candle on the table; a fourth figure is seen coming in at the door with a light in her hand, while on the floor in the foreground is a third light which proceeds from a lantern. The management of the chiar-oscuro in this picture satisfactorily proves the perfect knowledge the artist had of its use and effect. The touch is sweet and mellow; the col-

ouring clear and good; and the accessories are placed with care and precision.

There is a picture now in the possession of A. Hope, Esq. of England, of the same subject, by G. Douw; and this picture has been considered, by many excellent judges, to be by that great artist, but that is not deemed to be the fact, although little inferior to that Master.

It was formerly in the collection of David Holt, Esq. of England.

54. SEA PIECE. A CALM.

WILLIAM VAN DE VELDE, THE YOUNGER.

Born at Amsterdam, 1633. died 1707, aged 74.

This inimitable marine painter, was the son of an artist who also painted marine views; from whom he received his first instructions, afterwards he studied under Simon de Vlieger, likewise an eminent painter of sea pieces, whose works were held in high estimation. Young Van de Velde's progress under that master was extraordinary; he not only surpassed his instructor, and all his contemporaries, but he arrived at a perfection in the particular branch of the art to which he devoted himself, which is universally allowed to be unrivalled. "The palm," says Orford, "is not less disputed with Raffaele, for history, than with Van de Velde for sea pieces." The compositions of young Van de Velde are distinguished by a more tasteful arrangement of his objects than is found in the productions of any other painter of marines.

DESCRIPTION.

This cabinet picture may be considered one of his most choice specimens: the vessels are most correctly designed, the cordage and rigging are finished with delicacy, and at the same time with an unexampled freedom: the figures are drawn with correctness, and touched with a spirit which is inimitable. The sky is brilliant and sunny, and in the glassy smoothness of the water, every object is reflected with a luminous transparency.

This choice work of art adorned the collection of the late Richard I. D. Ashworth, Esq. of England.

55. AN ITALIAN LANDSCAPE.

RICHARD WILSON.

Born in England 1714—died 1782, aged 68.

This distinguished landscape painter, was the son of a clergyman. He was sent to London at an early age, and placed under the tuition of Thomas Wright, an obscure painter of portraits. To this branch of the art, Wilson devoted himself for several years. After practising some time in London, he went to Italy, where he continued to paint portraits. He was quite unacquainted with the genuine bias of his genius; and probably would have remained long ignorant of the peculiar bent of his talents, but for the friendly advice of Zuccherelli and Vernet, the celebrated painters. Wilson painted a landscape, in the moments of relaxation from his ordinary pursuits, which was accidentally seen by Zuccherelli. This artist was so struck with the performance, that he strongly recommended Wilson to follow that branch of the art in future. About the same time, another occurrence took place, which confirmed him in the determination to follow that pursuit. Vernet being in Rome at this time, where his works were held in the highest estimation, and happening to visit Wilson's painting room, was so struck with the landscape he had painted, that he requested to become the possessor. The proposal was readily accepted. Vernet placed it in the exhibition room, and recommended the painter to the attention of the Cognoscenti. Wilson from that time pursued his studies in landscape painting; and his works were so much admired, that Mengs painted his portrait and presented it to him, and Wilson, in return, presented this great artist a landscape. He returned to London in 1758, and his celebrated picture of Niobe was in the first exhibition of the society of

artists in 1760; and at the institution of the Royal Academy in London, Wilson was chosen one of the founders. He has been called the English Claude. Fuseli says, "that Wilson's taste was so exquisite, and his eye so chaste, that whatever came from his easel, bore the stamp of elegance and truth." It is not surprising, that this acknowledged judge of the arts, and profound critic, should have passed so high an encomium upon Wilson, for his pictures need only be seen to be appreciated.

DESCRIPTION.

This beautiful cabinet specimen is a richly composed Italian Landscape; in the foreground are two figures seated near a tree, sheltering under an umbrella from the heat of the sun; a man is seen riding his horse towards a river which occupies the middle distance, from which rises a rude cliff, on the top of which are two figures prostrating themselves before a cross; in the extreme left, on the highest pinnacle, is a temple, beneath which is seen a rustic bridge and a waterfall.

The colouring is chaste and natural, the touch is free and spirited, the lights and shadows are broad and distributed with consummate skill, the middle tints are most inimitably managed, the sky is beautifully clear, and the whole produces a pleasing and harmonious effect.

This Splendid picture was in the collection of George Tunnicliff, Esq. of England.

56. LANDSCAPE AND CATTLE.

PAUL POTTER.

Born at Enkhuysen, A. D. 1625,—Died A. D. 1654, aged—29.

This admirable painter of Animals was instructed in the art by his father, whom he soon surpassed. His pictures during his life time were so much sought after, that with more than common assiduity, he could with difficulty keep pace with the

demand for his works. The landscapes of Potter are usually subordinate to his cattle, and seldom extend beyond a pasture with a stump of a tree, a farm house or a hovel, but they are represented with uncommon fidelity. It is evident from his works, that he designed every object from nature, and Bryan states "that it was his constant practice in his walks in the fields, the only recreation he allowed himself from constant application, to sketch in a book every object that attracted his attention."

DESCRIPTION.

This cabinet specimen may be justly termed a transcript of nature, embellished by the beauties of art. The scene is laid near a grange which is seen in the left of the picture; in the fore-ground is a sheep lying down near a brook, on the opposite side are two goats, one of which is drinking from the brook; in the centre of the picture is a group of cows, delineated and coloured with the characteristics of truth which evinces the superior excellence of the master, as a painter of cattle. A milk-maid attending to her rural occupation is in character with the subject; it is painted in a full and flowing pencil, at the same time highly wrought; the touch is firm and free, and the sky is in a clear and warm tone, producing the tranquil effect which is observable of a Summer's evening.

This admirable work of art is from the collection of Thomas Emmerson, Esq. of England.

57. THE MARRIAGE OF ST. CATHERINE.

INNOCENZIO FRANCUCCI DA IMOLA.

Born at Imola, A. D. 1494,—Died A. D. 1550, aged 32.

This artist was a pupil of Francesco Francia of Bologna, afterwards studied under Mariotta Albertinelli at Florence; he also studied the works of Raffaello. He was much esteemed during his life time, and his works are now very scarce.

DESCRIPTION.

This picture represents the marriage of St. Catherine ; the Virgin, St. Joseph, and Infant Christ, in a landscape. This is one of the finest productions of this scarce master, and one of the only two ever known to have been in England.

From the collection of M. M. Zachary, Esq. of England.

58. A SERIES OF CASTS, (proof impressions,) from the Napoleon Medals—by Andrieu. Elegantly fitted up. From the collection of Thomas Turner, Esq. of England.

59. A TURKISH SWORD—inlaid with gold.

60. A TWO-EDGED SWORD—mounted with silver.

61. HOUBRAKEN'S COLLECTION OF HEADS of Illustrious Persons of Great Britain—fine impressions.

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